

ALL-OUT MONSTER REVOLT MAGAZINE

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BENNETT
13

ALL-OUT MONSTER REVOLT RADIO

AOMR 72.0 FM



Show #2: The King Kong Collection

January 2014

1st 30

TIME	SONG	ARTIST	TIME	ALBUM	LABEL
00:00	AOMR INTRO	Justynn Tyme	4:35		RAMr
04:35	King Kong	Phon'ethique	2:46	L 'instinct.	Jamendo
07:21	King Kong 1933	KonG	2:27	KonG EleKtro	Jamendo
09:48	King King Man	Mr. Juan	3:55		Juanitos.net
13:43	Kaiju Playground	David Kristian	4:59		Camomille
18:42	Radio Interference		:12	from "The Red Planet"	
18:54	Colossus 3	Mario Raul Trivino	2:44	Colossus	Jamendo
21:30	Apofis	Hercom	4:36	Apofis	Zimmer Records
26:06	Dinosaur Bones III	Crazy Z	1:52	Dinosuar Bones	Jamendo
27:58	Son Of Kong	Drunk Monkeys Hospital	3:44	Half a Metre of Love	Jamendo

2nd 30

TIME	SONG	ARTIST	TIME	ALBUM	LABEL
31:42	AOMR EXTRO	Justynn Tyme	3:03		
34:45	King Kong Trailer	RKO Radio Pictures	1:30		
36:15	African Seranade	Nat Shilkret	3:01		
39:16	Chant Of The Jungle	Roy Ingraham	2:52		
42:08	King Kong	Red Nichols	1:27		

43:35	Station ID	Station Identification	:20	Station Identification	Station ID....
43:55	Ting Pimple Cream	Episode Sponsor	1:00	Episode Sponsor	Commerical..

TIME **SONG**

TIME	SONG	ARTIST	TIME	ALBUM	LABEL
45:00	AOMR INTRO	Justynn Tyme	4:00		RAMr
49:00	King Kong 1933	Max Steiner	1:11		RKO Films
50:11	The King Kong Show	Ranking & Bass	1:00	The King Kong Show	Toho Films Ltd.
51:11	Sleepover w/ King Kong	Rs Communicator	2:13		
53:24	The Great Grape Ape		1:35	The Great Grape Ape Show	
54:59	The Fall of Kong	Spaghetti Cake	3:36		SpaghettiCake.com
58:35	King Kong Vs Godzilla	Toho Films Ltd.	2:15		Toho Films Ltd.

3rd 30

TIME	SONG	ARTIST	TIME	ALBUM	LABEL
60:50	AOMR INTRO	Justynn Tyme	3:00		RAMr
63:50	Konga	Skullcaster / Not Breathing	12:51		
76:41	Approach	Rich Sellers	4:32		
80:13	Attack of the Missing Link	Kaiju	3:02	Total Monster Armageddon	Torn Flesh Records
83:15	King Kong (Zappa)	Psychedelic Breakfast	5:43	Live	
90:00					

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www.AllOutMonsterRevolt.com

ALL-OUT MONSTER REVOLT

MAGAZINE

Volume 1, Issue 2 ½

January / February / March 2014

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All-Out Monster Revolt Magazine—Volume 1, Issue 2 ½ —January / February / March 2014.

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Submissions of art and writing are welcomed—while the submitter retains the rights to said work—no guarantees will be made for the use of any submitted material. Please send all submissions to alloutmonsterrevolt@gmail.com



Director: Justynn Tyme

Editor: JM Reinbold



Greetings denizens of the Dai Kaiju! Welcome to the second issue of the All-Out Monster Revolt Magazine. It has been a long time coming that's for sure. Mainly, because I wasn't aware of the huge amount of Kong material out there. I had assumed that even though King Kong was a cultural icon, being the silver screen's first official giant monster, that he was ultimately neglected. Perhaps he is, but it is certainly not by his fans. Under the surging waves of the giant monster media frenzy, Kong remains a popular monster with the masses. I would say that he is as popular now as he was when he first debuted eighty years ago.

It is just a shame that Asian filmmakers are the only ones who have a reverence for the giant monsters and know how to instill a sense of fun and awe in giant monster cinema. The America media has learned nothing from our fan base. Yes, maybe Japanese movies have not always been cinematic masterpieces, but they have always been fun, a fun that still transcends most modern sensibilities and remains an enjoyable experience despite their flaws. I feel the two King Kong movies made by Toho Films have done more for the image of Kong than anything has after the original. It might have been comical, but that Kong had personality and he didn't have to die in the end. Kong's death scene at the end of the original resonates in memory and is just as powerful as when it first appeared on film. While there have been two official remakes neither gets to the essence of Kong and they lack the impact of the original. Perhaps if they focused less on Carl Denham and Ann Darrow and made Kong the true center attraction, then we just might have something decidedly better. I believe Strickland and Devito have tried to do this with their recreation and continuation. (See page 42)

So it is my distinct pleasure to introduce you to the eighth wonder of the world, KING KONG, all over again in not just one, but two issues dedicated to the Big Apple's big ape! Two issues crammed to the gills with everything you ever wanted to know about King Kong but it's still not everything there is to know. As if this wasn't a treat to begin with, hop on over to the All-Out Monster Revolt Radio Show to hear over and hour of King Kong related music, media, and more!

Inside this issue, you will find out where Kong has been hiding all these years, apparently in *Dinosaur Land*, that little piece of home here in the States. We talk to *Conner Anderson* about his creation *Vulcan Z* the newest giant robot on the block who's kicking asses and taking names; we have a bit of wittiness from *Scrooge Jones*; and *Mark Taneyhill* relates a terrifying tale inspired by the snow and ice of the East Coast's recent never-ending winter; and more! Not to downplay the excellence of this issue, but the following issue, Kong 2 2/2, coming in June, there is an incredible interview with the mind behind *RAMPAGE*! Not to mention, you'll find out how we almost went to war with a race of giant gorillas! Moreover, we put to bed one of the internet's longest and most stalwart controversies, and so much more. Enjoy!

Justynn Tyme
-DIRECTOR-



KING KONG

avec

FAY WRAY

ROBERT ARMSTRONG et BRUCE CABOT

Une production de COOPER et SCHOEDSACK
D'après un scénario de EDGAR WALLACE ET MERIAN C. COOPER

DIALOGUE FRANÇAIS
de PAUL BRACH

Distribué par la COMPAGNIE UNIVERSELLE CINÉMATOGRAPHIQUE. 40, r. Vignon, Paris

Imp. des PRESSES UNIVERSITAIRES DE FRANCE
49, boulevard Saint-Michel, PARIS



HUMOR IN A JUGULAR VEIN

TALES CALCULATED TO DRIVE YOU



No. 6
AUG-SEPT.

LN



10¢

MAD

BAM! WE HAVEN'T
FOUND A TRACE OF ANYTHING!
I THINK THE STORY OF A
MONSTER LIVING HERE
IS A FAKE!

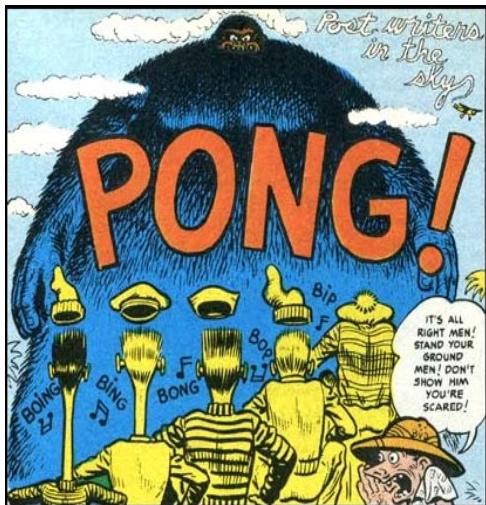


H. Kurtzman

"The tale was told by an old sea-faring man, babbling in delirium before he died! Amongst the flotsam and jetsam tossed upon the Coney Island shore, he babbled about a mysterious island in the tropics...about the lost tribe of ookabolaponga...about their god..."

PING PONG!

It's as if those strange babbling words were ripped right out of the pages of Mad Magazine. Hey, wait! They were! That introduction was plucked right out of the 1953 fall issue. Rightly so, for King Kong was Mad Magazines first entry in their long and ludicrous career in satirical film parodies. The film parody is one of the trademarks of just about every Mad Magazine. It is amazing to me, in all that time there has not been more than a handful of giant monster movie parodies. There were three King Kong parodies: "Ping Pong" (1953), "King Korn" (1977), and "King Korn" (2006), and one Godzilla parody: "Gotsilly" (1998). Apparently, the whole giant monster movie boom of the fifties seems to go unobserved at the Mad headquarters. However, those mountainous movie monstrosities have popped up more often than not in other dizzy departments, for example those by Don Martin, and Sergio Aragones.



Yet, it is this original format forged by the dedicated team of Harvey Kurtzman and Will Elder, where they took the very core of the original movie plot and constructed a metaphysical madcap tale around it. "Ping Pong" was a simple enough plot: a film director travels to a mysterious island to make a movie and comes face to face with a mighty Pong! The starlet is captured by Ping Pong and whisked away into the jungle. The Captain, Director, and crew give chase. Once "Ping Pong" is conquered and the starlet saved, they haul the giant ape back to New York. A plot easily covered in four pages but in the hands of Kurtzman and Elder they expand it to seven pages jam packed with droll dialogue, sight gags, and guffaws aplenty. There is so much wit and humor crammed into these few pages that one has to read it first, then look at it next to finally get it. There are loads metaphysical moments, random pop culture references, characters and correlated text, and sight gags.

Spoilers: Aside from the obvious pun of "Ping Pong," there was the film director who was not named Denham, but Cecil B.V.D Mill a combination of an underwear brand and the legendary filmmaker Cecil B. DeMille. Among the index of dinosaurs found on the island is the dreaded "Archaeopterixiktheosaurs Razzledazzlebus Pterodactyl Ptooey," which was actually a pair of pliers. It was a true pair of two pliers, big and small and quite possibly a nod to Isidore Grandville who inserted everyday utensils into macabre scenes for the purpose of therefore transforming readers' perception. One of the best sight gags in the story was when our intrepid adventurers were scaling the precipice over looking Skull Mountain. In the lower right corner, you can see a tiny drive-in movie screen showing what else but "Ping Pong!" Lastly, if I wasn't a Dick Tracy fan, I would have only thought the cannon firing a box of puffed rice was whimsical and not the pop culture reference it was.



[continued next page...](#)

[ping pong... continued](#)

In the 1930s, the Quaker Oats Company was sponsoring the Dick Tracy radio show and their commercial that ran with the show was about the fact that they exploded rice and wheat to their ‘puffed’ size by shooting the kernels out of cannons! A few spoilers, but if you can find this issue in magazine or novel size, you’ll discover a ton of neat stuff I haven’t mentioned.

This style developed by Kurtzman and Elder, who were almost certainly inspired by the early pioneering work of Richard F. Outcault’s “Hogan’s Alley” which was found in newspaper comic sections from coast to coast around the turn of the last century (1890s). Unfortunately, this approach has all but been abandoned over the years. Replaced by a realistic deadpan and expertly rendered illustrations that relies almost entirely on the mockery and satirical dialogue, with occasional caricatures, as it was with “King Korn” (1977). All the wit and chaos of Kurtzman and Elder was gone.



King Korn

MAD #192 July 1977

However, this style would soon give way to a better mixture of the new and old. The realistic depictions and satirical dialog remained, but the cracks were filled in with cameos of related characters from other movies and television shows. For example, a parody of Indiana Jones might have cameos by Crocodile Dundee, Yahoo Serious, and Jeff Probst. Some sight and text gags did return, but it entirely depended on who was handling the project. ☐



Dizzy Kong is one of the earliest games created by Rich Moyer for his now defunct Bunny Grenade project. Rich spent several years doling out single panel gags for the series ‘Ick’ in the syndicated newspapers before making the leap into internet. The Bunny Grenade project was an instant success and Rich soon became well known for his warped sense of humor and absurd wit. Through the BG project, he created animated shorts, absurd advertisements, and games like Dizzy Kong, which is just a little more light-hearted than others.

This game might be hard to find these days, but despite it being fifteen- years old, it holds up rather well. While having a very simple premise and purpose, its stylized art and silly nature make it a treat to play.

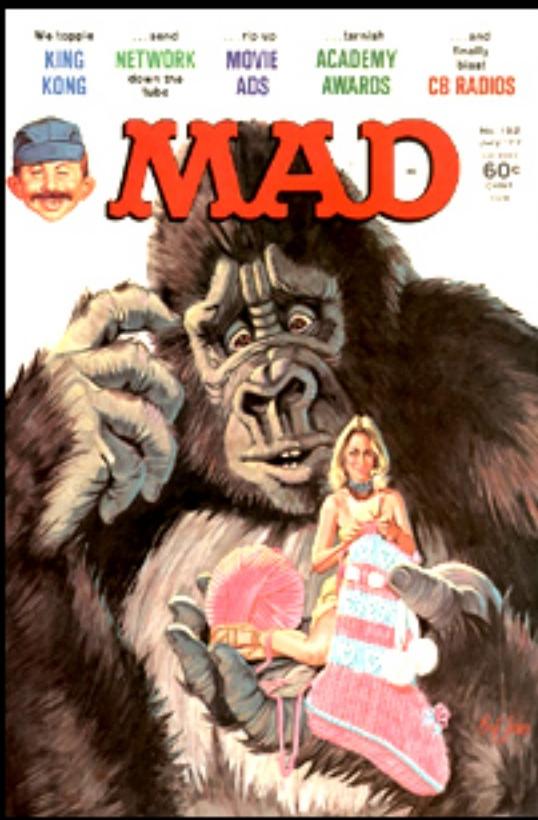


Your task as the dim-witted Dizzy Kong is to climb to the top of the building before getting too dizzy. It is not as easy as it sounds. As you climb up and up snatching damsels along the way, you are attacked from both sides. Fighter planes, zeppelins, and puny helicopters plague you hoping to make you slip and fall. Maybe if you take a few moments to scratch your ass you just might figure out how to use that puny brain and make it to the top. ☀





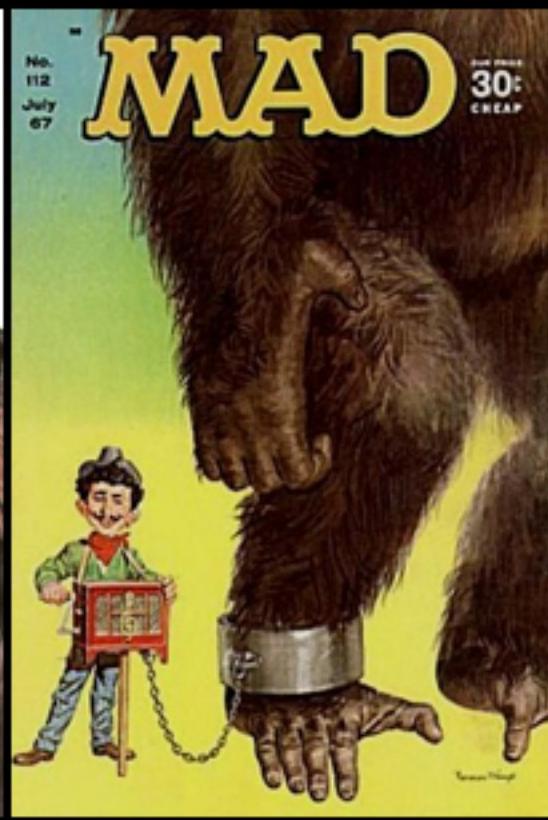
MAD (SS) #111 MARCH 1996



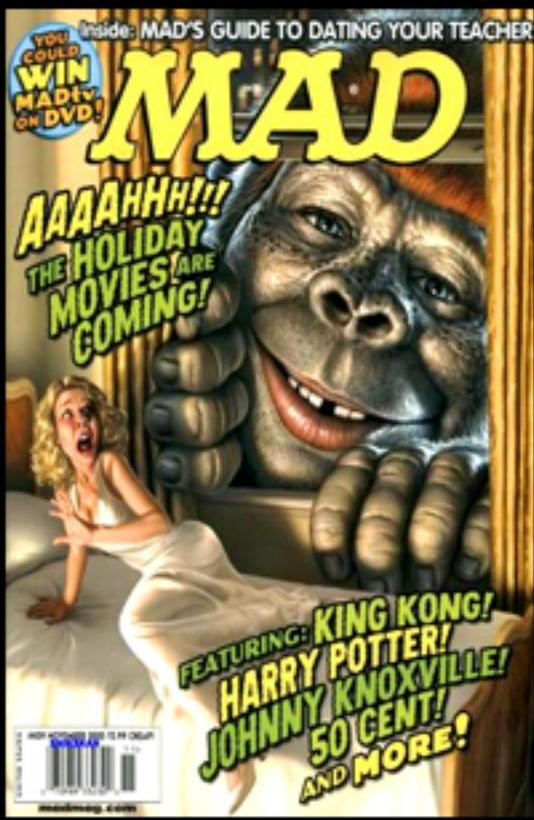
MAD #192 JULY 1977



MAD #94 APRIL 1965



MAD #112 JULY 1967



MAD #459 NOVEMBER 2005

新

怪獣キンクコンク江戸に現はる！

正には怪奇！

正には戦慄！

その咆哮に陽春映画界は震撼する

全勝キネマ三週年記念超特作



江戸に現はれた

怪
奇
大
怪
奇
江
戸
に
現
は
れ
た

松本榮三郎・樺山龍之介 主演

監督 熊谷章彌
撮影 奥田陽哉

面白い映画
怖ろしい映画
話の種に是非一度は
見て頂き度い映画！

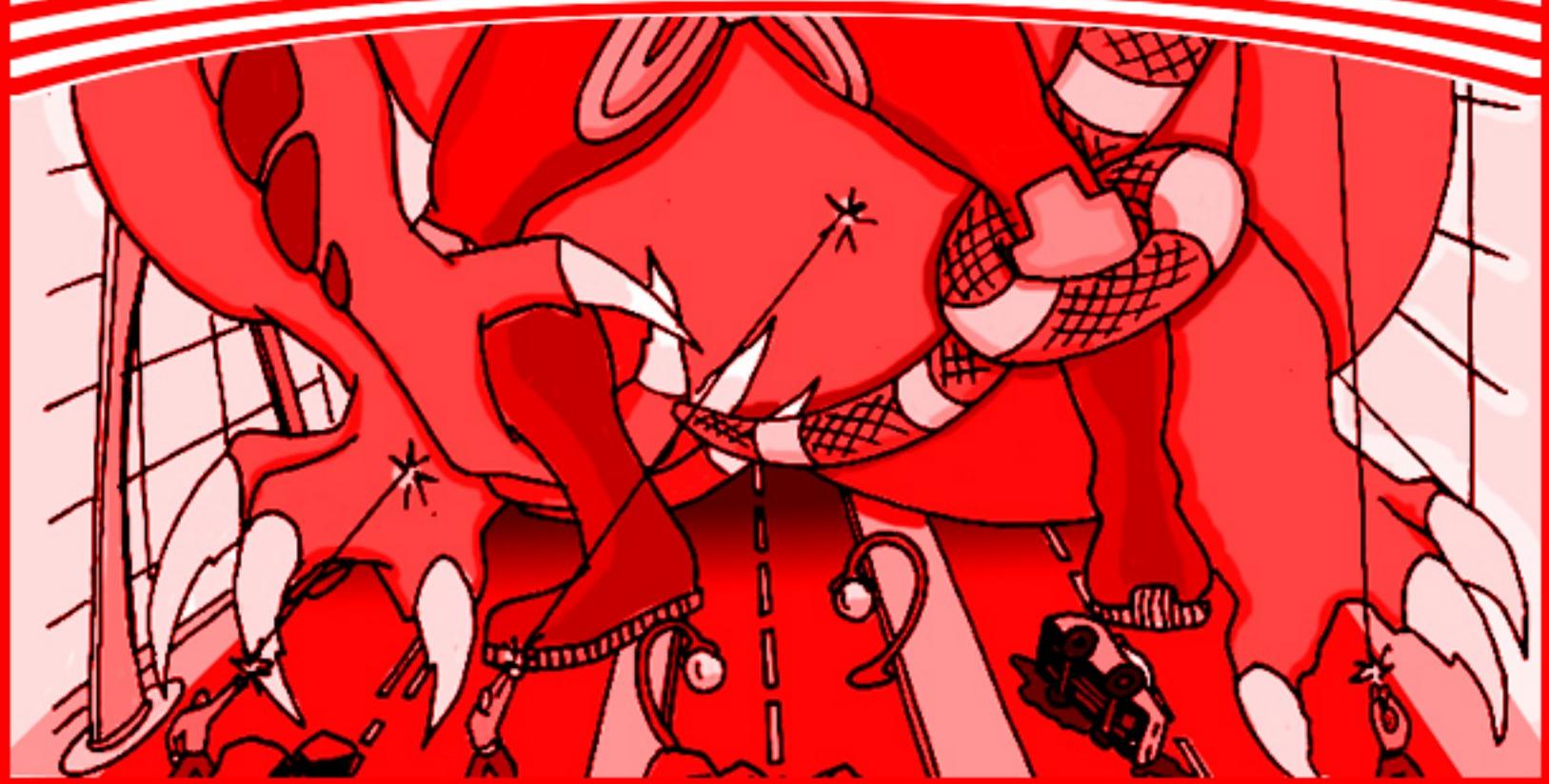
無敵全勝黄金篇

高實美
尾形章二郎
島川壹童子
市川足龍太郎
多喜三郎
監督 熊谷章彌
撮影 奥田陽哉

DIFFERENT! EXCITING! DARING!



BEYOND TOMORROW



HIGHLIGHTING NEW GIANT MONSTER PROJECTS

BEYOND TOMORROW

VULCAN Z

FROM TOYBOX MONOLITH . COM

Vulcan Z! Its discoveries like this that made me want to publish the All-Out Monster Revolt magazine, a project borne of inspiration and fueled by passion. Quite a few people, even artist's often say "wouldn't it be great if..." but how many of us have followed through on any part those ideas. How many of us have made the commitment to produce those ideas? Not as many as you would think, but this is one of those rare exceptions where the inspiration fit the passion and Vulcan Z was born.

In the far fetched future, where giant monsters seem to manifest out of thin air by the score. Who will defend a weary population from annihilation? Who can we count on when the chips are down? Who else but the giant robot, **Vulcan Z**, of course; Built by the best minds of the time and piloted by Chuck Pierce and super weapon of the CHROMA, the giant monster attack force.

Vulcan Z is a web comic produced by Toy Box Monolith. A comic inspired by such classics as Ultraman, Super Robot Red Baron, Godzilla and the pulp art of old that strives to build on the same fantastical elements that Tsuburaya made his trademark. So let's talk to the creator and writer, Connor Anderson and get the inside scoop on just who and what Vulcan Z is and how his story will unfold.

How did Vulcan Z come about? Where did the name come from?

Vulcan Z came about after I became interested in Godzilla and other kaiju films again back in 2011. Around that time, I wanted to tell my own story inspired by the classic 60s-70s Godzilla movies. The initial concept was called "Envolver," which would've been a much darker take on the classic kaiju movie with Envolver and the atomic mutations being the only fantasy elements. However, with some tweaking to the concept, the story became much more light-hearted and had all kinds of crazy additions added to it like space stations, alien invaders, crazy monsters, loveable characters, and strange locales. The final step in the evolution of the project was changing Envolver's name. We had discovered that Envolver was the name of a metal band, so we needed to change it. I wrote down the coolest replacement names I could think of. I wanted to go with "Iron Gotzenen," but everyone else vetoed it and we went with my second choice Vulcan Z, and the rest was history.



Tell me about Vulcan Z. What is his lineage? Powers? Abilities?

Vulcan Z is humankind's trump card against the recent onslaught of giant monsters and alien invaders that have been attacking Earth. Reverse-engineered from salvaged alien technology during "The Space War," Vulcan Z is the cutting edge in monster eradication. Vulcan Z is piloted by Chuck Pierce, a Space War veteran and member of CHROMA (Creature Hunting Response to Otherworldly Monstrous Anomalies). Whenever monsters threaten Earth, Chuck uses the Vulcan Beacon to summon Vulcan Z to take them out. Vulcan Z is the final result of CHROMA's "Saint George Project." The goal of this project was to create a giant robot that's designed to match giant monsters in strength and power.

Vulcan Z, like any giant robot, has a wide variety of powers. Aside from being able to fly at great speeds and employ super strength, Vulcan Z has the Boomerang Cutter, which is sharp enough to slice apart monsters like sushi. Other weapons are powers are Moon Traveler Missiles, fast moving full-metal missiles; The Spiral Tornado, where Vulcan Z spins rapidly to clear smokescreens and even suck up opponents into the air; The Moe Missile, a Three Stooges inspired rocket punch, and the Annihilation Coil, a powerful surge of plasma energy launched from Vulcan Z's right hand that is the robot's finishing move. Whenever our heroes struggle against the latest monster, Vulcan Z can be upgraded with new hardware and weapons to defeat their current foe.

Who are your primary characters and who are Vulcan Z's enemies?

Aside from the robot, there's Chuck Pierce, an ace fighter and a veteran of "The Space War." He's a gruff kind of guy who's got a no-nonsense attitude, though he's known to make the occasional wisecrack when the situation calls for it. Chuck also has a bit of a soft side, as well. Before she died, he loved his wife greatly and her passing deeply affected him. Despite knowing that she can handle herself, Chuck's just a bit overprotective of his daughter, Natalie. In his off-time, Chuck enjoys messing around with model trains.



The second main character is Chuck's daughter, Natalie Pierce. While Chuck / Vulcan Z are the main heroes on the "giant" scale, Natalie is the one on the human scale. She's the field team leader, as well as being the group's sharpshooter. Like her dad, she's no-nonsense when it comes to missions. She has a bit of a temper, but has a good relationship with her teammates, particularly Peter, CHROMA's Junior Agent. She's a bit like a big sister to him and the two often bond over TV or video games.

The other main characters in the series are the CHROMA team. This team consists of the eccentric Professor Grayle, the creator of Vulcan Z and all of CHROMA's anti-monster weapons. Other members are: Captain Rutledge, the team's leader; Cory Melvin, the nerdy communications officer; and Brad Hayden, the unfriendly team marksman; Prof. Goro Akimoto, CHROMA's resident monster expert; Hiroshi Akimoto, ace pilot and Goro's husband, and young Peter Akimoto, Goro and Hiroshi's son who is a Junior Agent of CHROMA.

Like any good hero, Vulcan Z has a large rogues' gallery consisting of Giganticus, the typical Godzilla-like monster, Bagu, a grumpy creature with four arms, and Zingul, a horrible snake. There is also Bull Gabago, the elephant-like guardian of a graveyard of monsters, Galenka, an acid-shooting plant-reptile hybrid, Ibada, a primeval triceratops monster, Kansedon, a monster that hates automobiles, Quingon, a skyscraper sized penguin with freezing powers, Gerongo, a monster armed to the teeth with all kinds of natural weapons, Rik, the dubs hating monster, and many others.



In addition to giant monsters, CHROMA often finds itself butting heads with mad scientists, spies, terrorists, and alien invaders. Some of the more prominent ones include: the Gaw, a reptilian race of aliens, the dreaded Cybor, a space faring group of robots that have attempted to conquer Earth in the past, space pirates, and the mysterious Emperor of Space, a being shrouded in mystery who seeks total control over planet Earth.

What's happened so far?

Currently, in the two issues we have up, the following has happened: In Issue 0, Vulcan Z is activated for the first time and goes up against Zingul. While in Issue 1, Peter and his classmates visit CHROMA for their Orientation Day tour and Vulcan Z fights Bagu. I personally can't say too much about what's going to happen in Issue 2, but I can say that it starts off with CHROMA investigating a mysterious shipwreck...

What are your plans for Vulcan Z? Outer Space? Time travel?

We have all sorts of plans for what's going to happen to Vulcan Z and the rest of the CHROMA team. You'll see them going up against all sorts of giant monsters and a colorful array of villains in the future. Vulcan Z and CHROMA won't be alone in the fight against evil however, as they'll encounter some interesting new allies along the way, both human and non-human. There will also be several interesting locations that our heroes will explore, such as monster islands, an empty city, other dimensions, alien worlds, the Moon, ancient ruins, and perhaps they will even travel through time.

Will there be any cameos of established kaiju? Like Red Baron, Voltron, or Ultraman?

I can say for sure that there will definitely be little nods, tributes, and homages to classic kaiju and tokusatsu movies and shows, as well as anything else the team enjoy. In fact, in Issue 1, there are two Easter Eggs for bad movie fans.



Since this is a King Kong / Giant Ape themed issue. Has Vulcan Z fought a giant ape yet? Will he?

It isn't a kaiju comic without giant apes! We do have a couple giant ape monsters planned out to fight Vulcan Z in the near future. They won't be the typical run of the mill gorillas though and they'll be just as weird as the other monsters in the comic.

Is Vulcan Z your first venture into the giant monster genre?

Not counting silly Godzilla stories, I made up as a third grader, then yes. Vulcan Z is our first venture into the giant monster genre.

Why did you decide to do a giant monster comic opposed to other mediums?

Mostly for convenience, while I'd love Vulcan Z to be a classic style kaiju show or movie, most of us are broke college students so that would be impossible. Not to mention, the giant monster genre is a very visual one with a lot of very cool monster designs. Something like a simple text story wouldn't do it justice.

Who are your illustrators?

Our first illustrator, Abbie Boellstorff was brought onto the team after she became interested in the idea of the comic. She's responsible for a lot of the ideas such as, the characters' personalities, the art style, storyline ideas, various monsters, and she worked on illustrating the first comic.

Although she's in Okinawa at the moment, she is still involved with the creation process of each issue.

Lori Salts is our current artist. She works as a screen printer and has published comics before. Thanks to her, we managed to complete the first issue after Abbie went back to Japan, along with illustrating the issues afterwards and creating several pieces of concept art.



How do you put together a regular issue?

The issue creation process goes like this: We start off with a rough idea of what we want to do with an issue story monster-wise. Then we create a rough skeleton of events to happen in the story from beginning to end. Once the skeleton is made, I write the script for the issue, which usually takes from a couple days to a week or so, depending on what's going on in my life. Once the script is written, I send it in to Chris for him to look over and edit. I then send the edited copy to Lori who starts the pencil work. After the pencil work comes the inking, after that we scan everything to Dropbox. Lori then downloads the pages and colors them with a computer program. Once all the pages have been colored, they're sent to Chris to have speech bubbles and sound effects added in. After that is done, they're uploaded to the website.

Vulcan Z is currently digital. Why this format? Will you eventually do a traditional version? A collection maybe?

It's in digital format because of funds. Putting together a physical comic and then making dozens of copies is very costly. Not to mention, with a digital comic, we can spread the word about it easier. As for the comics being printed, perhaps we'll offer collections or volumes of issues in the future, if there's an interest for them.

Tell me about ToyBox Monolith?

Toybox Monolith was founded four years ago as a multimedia site for us to put our various projects on display. Our first year had Dues Ex Machina, a game Chris made and Ghoul, a horror story I wrote and then abandoned. Our second year saw our first comic, Leviathan Academy released. Leviathan Academy is drawn by our long-time friend Hans, and if you enjoy magic and demon slaying, than be sure to check it out. In our third year, we announced a video game project called "Project Cobalt," which never got past the prototype stage. However, during our fourth year, despite the death of Cobalt, Vulcan Z was born. We don't know what the future might bring to our site, but we can guarantee that it will be cool.

How long have you been a giant monster fan? What are some of your fondest memories?

I've been a giant monster fan for as long as I can remember. I've got quite a few memories from my childhood of staying up really late to watch Godzilla vs. Monster Zero or Frankenstein Conquers the World. I also remember waiting every Friday for my dad to get home from work so we could go to the local Hollywood video store where I'd rent that week's monster movie. While there was a nice range of titles, they didn't have King Kong vs. Godzilla, and as a kid, I really wanted to see that movie! I had to bug my dad to drive us to a store on the outskirts of town to rent it!

What other projects do you have going?

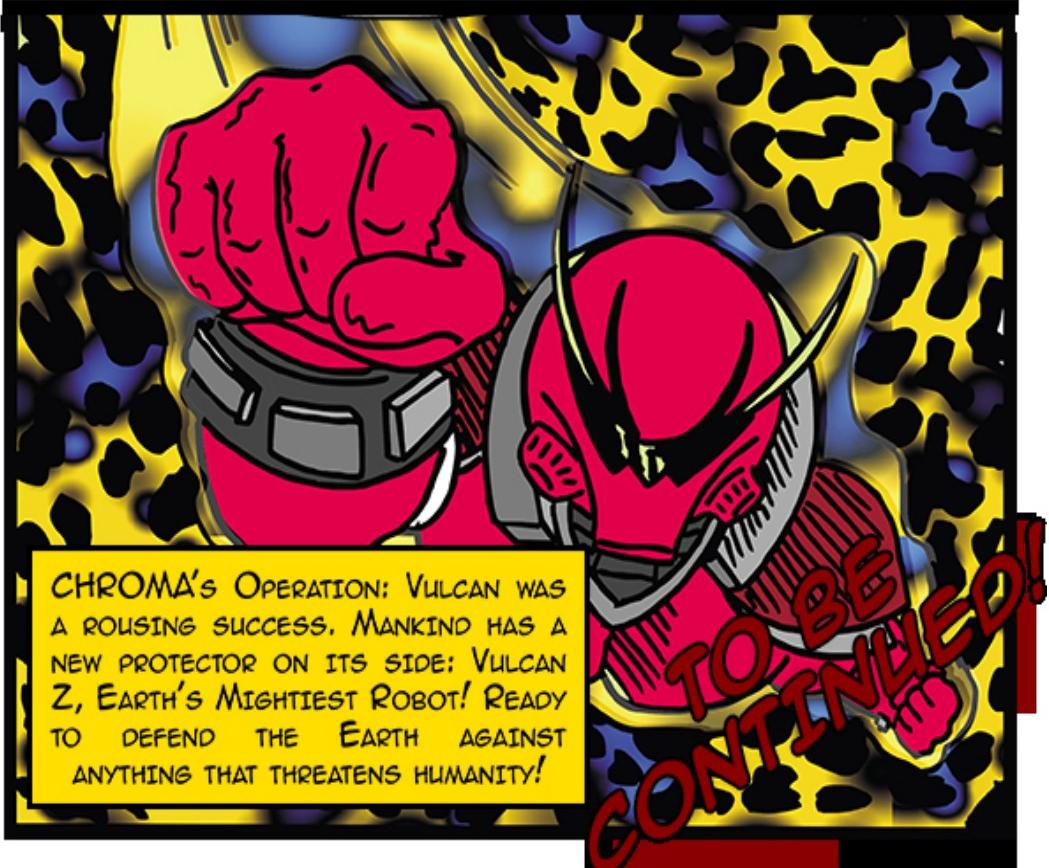
Well, there's Vulcan Z of course, which will have some very interesting and exciting developments in the near future. Other than that, Hans is continuing to make *Leviathan Academy* comics. Chris has also created a slice of life comic based around us called *TBM Authors*, which has us dealing with real life albeit exaggerated situations. Watch for updates regarding all three, as they should be very exciting.

What projects are you gearing up for?

We're currently gearing up for a game project that's tentatively called *AWAKE*. I can't say whether or not it's connected to any of our other projects, but I will say that it will be very cool, especially if you like weird stories. Aside from that, it's mostly just new updates regarding Vulcan Z, TBM Authors, and Leviathan Academy.

Who would win in a knock down drag out fight between Vulcan Z and Steampunk Cyber leader?

Well, I think the Steampunk Cyber Leader would give Vulcan Z a bit of a hard time at first, but like any kaiju story, good would triumph over evil in the end! ■



Connor A.

Connor is a strange specimen of a human. His primary feature is his large afro which makes him easily distinguishable from a crowd. The strange hair hides an even stranger brain; the brain of a guy who's random, surreal and just the kind of person notices the strange things in life. Most of his spare time is spent watching horror movies and Japanese monster flicks, reading Kurt Vonnegut books and thinking up new ideas for his upcoming projects.



King Kong

キングコング

A JOHN GUARINI FILM KING KONG STARRING JEFF BRIDGES

CHARLES GRODIN JESSICA LANGE MUSIC BY RICHIE HAWTIN PRODUCED BY JAMES GARNER

ジェシカ・ラング
ジェフ・ブリッジス
チャールズ・グローディン
アメリカ・ディレクターズ・クリエイティヴ・プロダクション
(カラー作品)ライビング・シネマ
東宝映画提供

監督 ジョン・ガーニー
脚本 ライアン・マクドナルド
音楽 リチャード・ハート
撮影 ジャン・ルイ・ブルジョワ
美術監修 チャーチル・トライエット
編集 ジョニー・リード



LINDA HAMILTON



KING KONG LIVES

DE LAURENTIS ENTERTAINMENT GROUP PRESENTS "KING KONG LIVES" A JOHN GUILLERMIN FILM. BRIAN KERWIN LINDA HAMILTON JOHN ASHTON PETER MICHAEL GOETZ CINEMATOGRAPHY BY CARLO RAMBaldi PRODUCTION DESIGNER PETER MURTON MUSIC BY JOHN SCOTT EXECUTIVE PRODUCER RONALD SHUSETT WRITTEN BY RONALD SHUSETT & STEVEN PRESSFIELD PRODUCED BY MARTHA SCHUMACHER DIRECTED BY JOHN GUILLERMIN

15

KING KONG USHERS IN THE NEW YEAR!

2014 might be the year of Godzilla, but King Kong was here first! If you live anywhere near Philadelphia, Pennsylvania, than there is a good chance you watch the Mummers Parade every year. The Mummers Parade, for those not in the know is a long standing Philadelphian celebration going back more than a century. It is almost a combination of Mardi Gras, Carnival, and the Morris Dancers, but with its own unique style. There are two divisions of Mummers, inside Mummers and outside Mummers. The outside Mummers travel down the parade route past gathered crowds and television cameras are made up of single performers, or family groups, or neighborhoods, dancing around in the street in their costumes that range from simple face paint, apron, and parasol to 250 mummers strutting in golden shoes, elaborate feathered headdresses, and color and image coordinated parasols.



Picture Courtesy of Mr. Mummers

Participants build themed props usually drawing from popular culture, but not always. Many are highly imaginative and original. Some popular examples are seasonal themes, Broadway themes, cartoons themes, etc. The props or scenes the traveling mummers build have to be light, segmented, and moved easily because they carry, wear, or drag them in their performances. From the rolling adorned carts of single performers to the giant elaborate sets of the fancy brigades, there really is no telling what you might see.

Then there are the competing fancy brigades whose productions are so elaborate and complex they give only one indoor performance before judges and a televised audience. These are a one of kind experiences, because they are a light show, rock concert, and a Broadway show condensed into a five minute performances. No matter which division you're in preparation for THE PARADE goes on all year long.

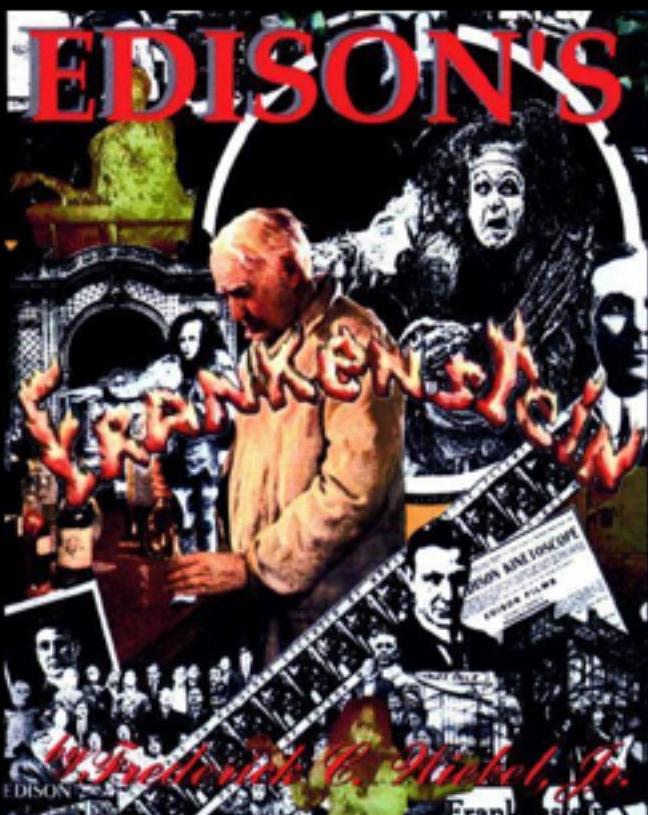


Photo courtesy of Mr. Mummers

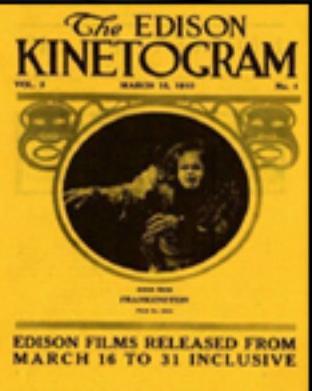
About midway through the day, The Mighty Kong made his grand appearance amongst the native revelers. I think this is the first time King Kong has been in the Mummers Parade in quite a few years. Towering a whopping twenty-feet tall, Kong might also be the tallest float in the parade. Later on in the day, a diminutive version of Godzilla showed up—a returning favorite. There are not many giant monsters in any given Mummers Parade, but like the magical crown bearing dragon some of the regulars show up every year to please the dai kaiju fans. Its quite fun to eat New Year's breakfast and spend the day watching the Mummers Parade hoping to see a real giant roll by every now and then. ☺

EDISON'S FRANKENSTEIN

(E-BOOK CD / DVD) BY **FREDERICK C. WIEBEL JR.**



AD DESIGN BY JUSTYNNTYME



**TO ORDER: PAYPAL OR MESSAGE
Fredwiebel@aol.com**

The complete torturous story of the 1910 film version of "Frankenstein" is revealed in this 100th Anniversary E-BOOK CD edition. This package also contains a DVD of the Edison motion picture, with a repro brochure of the 3/1910 "Edison Kinetogram" distributor's magazine cover and complete inside description of the film, publicity photos and credits.

This highly researched 200 page document begins in the dusty archives of Thomas A. Edison and follows a trail of evidence that leads through the tattered pages of pre-Hollywood film history. The story of the making of the film, its disappearance, and rediscovery of the once long lost 1910 "Frankenstein" film starring; *Charles Ogle, Augustus Phillips, Mary Fuller*, and finally getting the film released on DVD.

Created in a style that appeals to all audiences, Wiebel brings forth a living e-book from dead tissues. Now being offered with a DVD of the restored, original 1910 "Frankenstein" film, with original titles from copyright materials in the Edison National Historic Park archives, original running time, recontrasted B&W and colors, bad frames removed with no visible watermarks, is accompanied by a stirring synchronized soundtrack created from the original music cues printed in the 1910 Kinetogram, & edited from Edison Phonograph cylinders of the time period, it's become essential.

"EDISON'S FRANKENSTEIN" 100th ANNIVERSARY EDITION (E-BOOK CD / DVD)
by FREDERICK C. WIEBEL, JR. (E-BOOK IN WORD format and PDF, 2 DISCS IN DOUBLE DVD CASE with repro brochure) (\$19.95) Autographed on disc by the author

An Ape's Life

by Scrooge Jones

Face it. We've always enjoyed our apes in pop culture (sometimes even more than the humans). You, me, and Dupree. I haven't even hit my pun quota yet but let's cut the monkey business before you go bananas. Ever since the mighty King Kong chest bumped his way into cinema eighty years ago, movie audiences have not shaved since.

After the movie was released, we've had countless sequels and remakes. Some we loved, others we wanted to sacrifice the nearest blond to get the real Kong back. We've also had many challengers trying to claim the crown for their own. Mighty Joe Young, Magilla Gorilla, Grape Ape, Khloe Kardashian, those apes from the 'Planet of the Apes' franchise, to name a few. Some have succeeded, others weren't so lucky. It's never been an easy road to travel for our hairy thespians, for behind creating our favorite childhood memories were horrors & murder.

Back in the early 1900's, it was a simpler time. You didn't have pay your employees and you could accidentally or intentionally endanger the lives of extras without all that legal garbage. Even before Orson Welles discovered the snack table, the life of an 'Ape Actor' was a painstaking and humiliating job. They had to work 17-hour days for little or no golden ripe bananas and they had to entertain movie star's bratty kids, performing menial, embarrassing, and often painful tasks. We will never forget the resulting scandal when Grape Ape had to plug a volcano with his face to stop an impending eruption, and using that opportunity to hide his shame.



Who could forget when ape actors male and female were forced to lock lips in long embraces with this **he-man**...»

Yes, the lives of our knuckle dragging performers were rough, but what were our prime mates to do? Go ape on the producers? Fling poo at movie executives? Well, a group of ape actors got together to create the Screen Ape Actors Guild otherwise known as SAAG. The Guild was founded in 1933 in an effort to eliminate the exploitation of ape actors in Hollywood.



"DAMN, DIRTY UNIONIZED APES!"

AN APE'S LIFE CONTINUED....

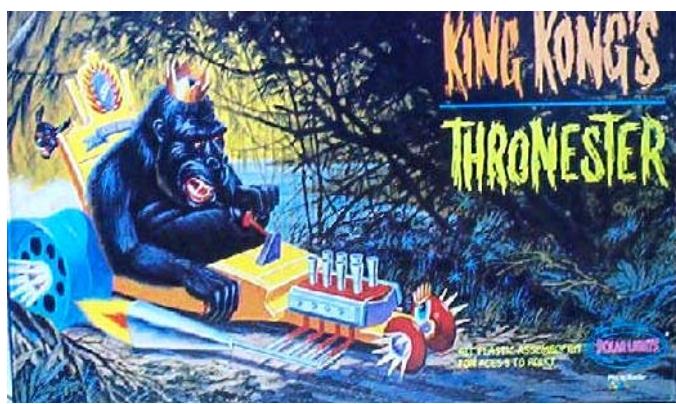
Apes that were also being forced into oppressive multi-year “Chimp-ely Amazing” major movie studio contracts, which did not include any restrictions on work hours or minimum rest periods, and often had claws (?) that automatically renewed at the studios' advantage. These contracts were notorious for allowing the studios to dictate the public and private lives of these simian performers who were coaxed to sign them without realizing that most did not have any provisions to allow the performer to annul their contract.

The SAAG's Mission: An actors guild that seeks to negotiate and enforce (threaten) collective bargaining agreements (bribes) that establish equitable levels of compensation (Mo money, mo money), benefits, and working conditions for its performers (Bahamas baby). Collecting compensation for exploitation of recorded performances by its members (extortion), and provide protection against unauthorized use of those performances (Samurai ninjas); and preservation and expansion of work opportunities for its members.

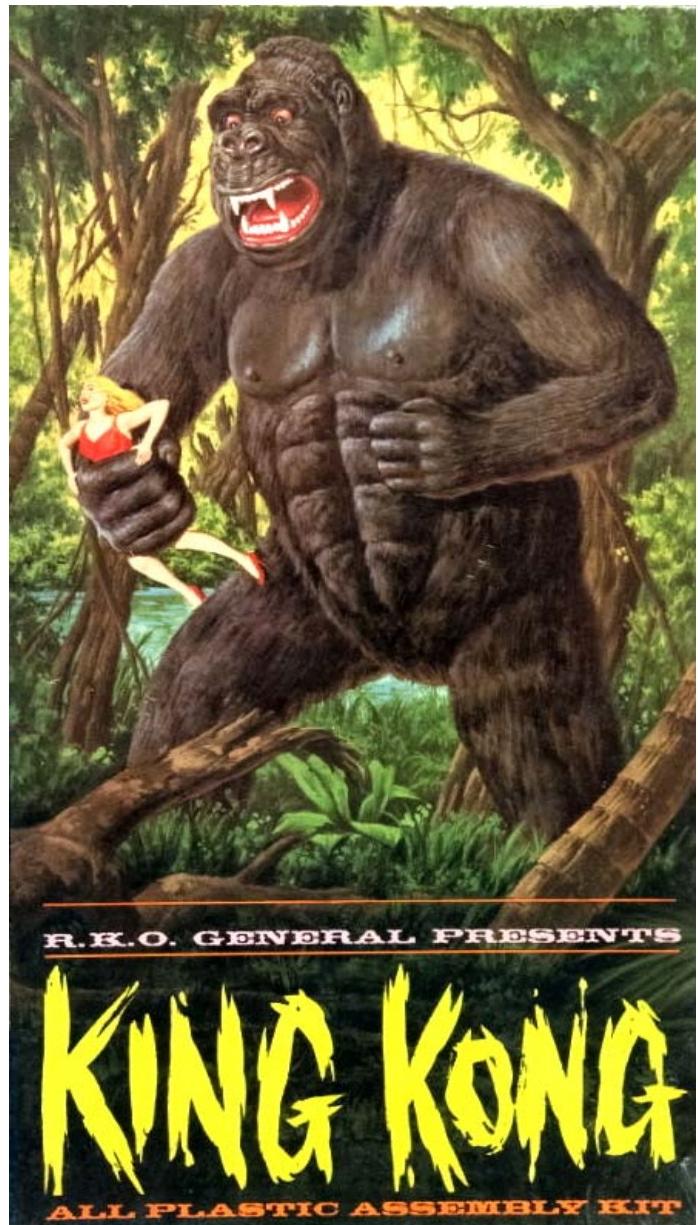
Never have Ape actors been so empowered. Now they can fling their poo—with pride—at whomever they want. Have their banana cream pie and eat it too.

With this new found power, some have used it for the greater movie good (I.e: Peter Jackson's King Kong, Rise of the Planet of the Apes) and for bad (*cough*) King Kong 1976 and King Kong Lives (*cough*) but have forever paved the way for the prosperity of ape actors, for better or worse.

So on this day, we salute you SAAG, for if it was not for you, the ending to King Kong would have been a documentary. ☺



The King Kong Thronester from Aurora 1966 / Polar Lights 1998



The highly sought after 1964 King Kong model from Aurora!



MEGOMUSEUM.COM Ⓢ

This 1977 King Kong board game was never produced and so we can only dream of what might have been...

AMERICAN COMICS GROUP...TOPS in LAUGHS!



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NOVEMBER 1965



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THE GREATEST MENACE IN
A MILLION YEARS! WATCH
MAGICMAN BATTLE
'The ANCIENT APE!'

THAT MONSTER'S
STRUCK AGAIN---
IT'S TIME FOR
MAGICMAN!



FORBIDDEN WORLDS NO. 132 NOV.-DEC. 1965



STRANGE ADVENTURES NO. 125 FEBRUARY 1961



STRANGE ADVENTURES #108 SEPT. 1959



WONDER WOMAN #136 FEBRUARY 1963



ADVENTURE COMICS #196 JANUARY 1954







WONDER WOMAN 122 MAY 1961



Mike Bennett, born in 1960, started drawing as soon as he was able to hold a pencil. His first art training came from watching "Learning to Draw" with Jon Gnagy on television. Later, Mike would study under the tutelage of artist and Lincoln historian, Lloyd Ostendorf before venturing off to college. Mike has been freelancing as an artist since 1982, undertaking a wide variety of commissions over the years. His hobbies, which he draws a great wealth of inspiration from, include listening to music, monster movies, old time radio, and reading. Mike is married with two daughters and one son-in-law and works as a retail manager for a leading line department store.

Tell me about the Kong cover.

My art director supplied me with the reference. I enjoyed painting it. That particular scene in the film really struck me when I was a kid and saw it for the first time. It was great to capture that moment in oils.

What was your earliest brush with King Kong?

When I was a pre-teen, a local movie theater would show monster films on Saturdays. Sometimes these were presided over by a kids' show host from the local television station. There would be prizes and games; it was lots of fun. One time they showed King Kong vs. Godzilla! It looked great on the big screen. I believe that was my first run in with the big guy.

Was this your first painting of Kong?

Actually, my first painting of King Kong was done as a portrait, and was a get-well gift for a good friend of mine. I painted it monochromatically in browns.

When did you start painting?

When I was in 6th grade, the son of a teacher of mine was tragically killed in an accident... -->

...She knew I liked to draw and gave me his oil paint set! It was a wooden box with paints, a palette knife, and various bottles of varnishes, etc. I immediately took it home, found a copy of National Geographic with dinosaurs in it, and did a painting from that.

Who are your artistic influences and why them?

There are many different artists! Whenever I see a particular painting and some part of it grabs me, I mentally file it away for future reference. Specifically, *Lloyd Ostendorf*, my first and only art mentor gave me a solid foundation in art that I still use today. *Jeffrey Jones*, for the way he applied the paint, *Frank Frazetta* for his use of color, *Haddon Sundblom* for his high key color palette, and *Frank Duveneck* for his flowing brushwork. There is also *Norman Rockwell* for his use of outlines, *Basil Gogos* for his sense of color and *James Bama* for his realism... the list goes on and on...

Do you paint anything else besides ghouls, monsters, and mad men?

I really enjoy painting landscapes, even though I'm still learning how to do them correctly. You can mess up your representation of a tree and people still know it's a tree. You have to know where to put the tree, how to light it, etc. I also love portraiture. I like painting my family, past relatives, etc. I have also painted dogs or cats in the past as well.

It is easy to tell you have a fondness for Universal's Monsters. Why them?

Like a lot of kids growing up in the 60s, I was a monster kid. I built all the Aurora monster kits, watched Dark Shadows, read Famous Monsters, and the Monster Times Magazine. Artistically, why I like to paint them is the use of lighting in the publicity photos. The dramatic quality in them appeals to me. I've always enjoyed working from black and white material and creating my own color scheme.

Which is your favorite giant monster?

Gotta be King Kong.

Are there any other giant monsters (not Universal) you like enough to paint?

I'd like to do a classic Godzilla some time. I think he would be fun to paint, except for all those scales!

What goes on inside your head when you are painting your favorite ghouls, monsters and mad men?

Usually the lyrics to whatever music I'm listening to! I tend to zone out while painting. On one hand I'm constantly judging my work as I'm creating it, but on the other hand, I'm relaxing from the stresses of life during this time.

How many ghouls, monsters and mad men have you so far? Do you have closets full of monsters or do you give them away or what?

I have no idea how many I've done. I've been painting for over forty years. I have been very fortunate in that most of my paintings sell via the internet. I have very few originals on hand except for the personal pieces I've done of musicians I like, or old time radio performers, family members, things like that.

Tell me about the pieces you've chosen for your gallery spread?

The **Cool Ghoul** was a local horror host. He hosted a show called Scream-In that was on every Saturday night in 1970. I tried to watch him every single time he was on, and wanted to pay homage to those great memories of watching his show with this piece. The portrait of **Reverend Gary Davis** is very special to me for a couple reasons. One, underneath this portrait is an unfinished work that I struggled with for countless days and got very frustrated with it. I grabbed a Xerox of the photo of Rev. Davis and jumped right in on top of the unfinished piece, and painted this portrait. No pencils, no under painting, just raw paint and emotion. It is rare that I do a portrait like that because getting a decent likeness is very important to me.

The **Vincent Price** portrait I believe is one of my best pieces. It was used as the cover for a comic book. The person that bought this hung it on the wall in front of a small table with an old lamp, so it would appear the lamp was causing the dramatic lighting on Vinnie's face! The **wedding painting** is from 1985. I was very much into James Bama's work and Norman Rockwell's work during this period and I'm sure I had them on my mind when I painted this. I painted it on gessoed illustration board. I've probably painted **Lon Chaney Jr. as the Wolf Man** more than any other subject but never tire of painting it.

You have a dynamic color palette and vibrant style. Did this style evolve or have you always had it?

I'm pretty sure I've always had it. Haddon Sundblom's Santa Claus paintings were a very early influence on me. Basil Gogos wonderful sense of colored light was an early influence, too. Frazetta's work taught me how to use gray in my colors for effect. I had a lousy color teacher in college, so I've pretty much just developed my use of color by soaking up what I saw in other artist's work.

What are some of the highlights in your artistic career?

Whenever a painting turns out!! (Laughs) No, I won an art contest in the 80's. A local college sponsored it, and I won first prize. My painting is on permanent display in their library. I was the editorial cartoonist for a local newspaper in the mid-80's. At first, I was told what to draw, which basically was an illustration to accompany the editor's editorial piece. After he saw that I could draw, he let me come up with my own ideas. After a while, he told me my cartoons created more response (usually hate mail) than his pieces! Seeing my first nationally published pieces were a big highlight. To walk into a comics shop and see my work on the stands was definitely a highlight. One of the biggest highlights is when I do a piece for someone and there's an emotional response. *Definitely* a highlight.

What are some of your most memorable paintings? Were they for personal enjoyment or commissioned?

Why did they stand out?

Both, actually. I once did an illustration of a woman's St. Bernard who had passed away. She had my drawing etched into his headstone. One time, I was called upon to do a pencil sketch of a woman who had passed away. It was a gift for the woman's mother. Hearing her response to my drawing touched me. I first painted the Cool Ghoul after getting in touch with him thirty years after he left the air. I painted his portrait with every intention of sending it to him. Sadly, he passed away before I could. I donated it to a Cincinnati charity to be auctioned off in his name. I later recreated it for his daughter.

Is there any one character you've painted over and over? Was that to achieve the right vision or simply for the love of the character?

Besides Lon Chaney Jr. as the Wolf Man which I already mentioned, I've painted both Reverend Gary Davis and Stevie Ray Vaughan the most. It's funny when I had a personal website I had lots of portraits of well known celebrities, Elvis, John Wayne, the Star Trek guys, the monsters. I got more requests for pictures of Reverend Davis than anybody else! I paint his and Stevie's portraits so much as a response to what I take away from their music. I don't play any instruments, but love music. So creating their images in oils just seems like a natural response to the music.

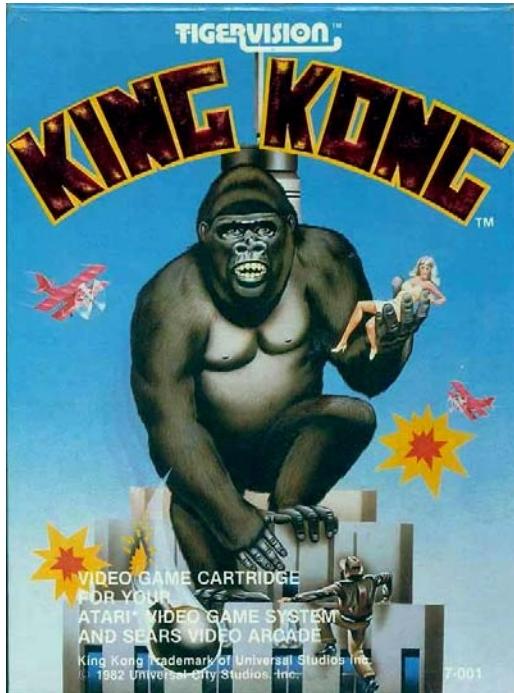
What is next for Mike Bennett? What projects do you have coming up?

I am always open for commissions. I have a few portraits in mind I'd like to try. I've been taking photos of cloud patterns when they are lit in certain ways by the sun, and hope to paint some of those some day.

Finally, is the original King Kong painting that appears on the cover still available for purchase?

Yes, it is available and can be had (cheap!). Just email me for details at illoman@att.net

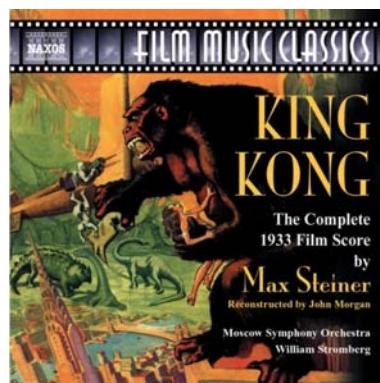
**MIKE BENNETT'S GALLERY
BEGINS ON THE FOLLOWING PAGE**



King Kong Video Game

Tiger Vision 1982

KING KONG FILM SOUNDTRACKS



Format: CD

Release Date: 2005

Composer:

Max Steiner

Orchestra:

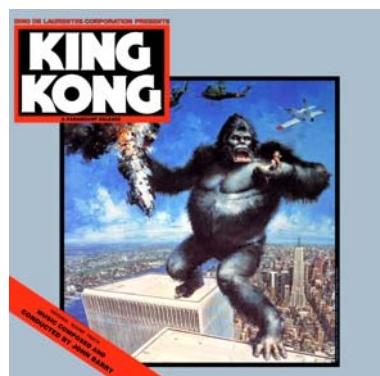
Moscow Symphony

Conductor:

William Stromberg

Number of Discs: 1

Label: Naxos



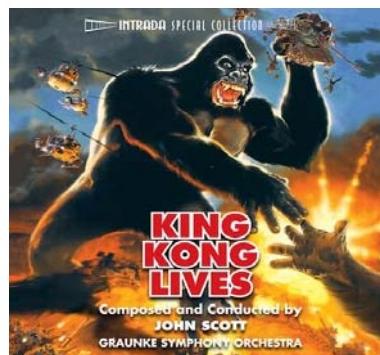
Format: CD

Release Date: 2005

Composed by
John Barry

No. of Discs: 1

Label:
Film Score Monthly



Format: CD

Run Time: 47 minutes

Release Date: 1987

Composed by
John Scott

No. of Discs: 1

Label: Intrada



Format: CD

Run Time: 71 minutes

Release Date: 2005

Composed by
James Newton Howard

No. of Discs: 1

Label: Decca



The Cool Ghoul by Mike Bennett

Vincent Price by Mike Bennett





Lon Chaney Jr. as The Wolfman by Mike Bennett

Reverend Gary Davis by Mike Bennett





Wedding Portrait by Mike Bennett

The wedding painting is from 1985, and was done on gessoed illustration board. I was very much into James Bama's work and Norman Rockwell's work during this period and I'm sure I had them on my mind when I painted this. ☐



What the third Toho King Kong movie might have looked likeart from the depths of the internet.

GOT TO HAVE IT?

Original King Kong oil painting

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**KING KONG BY
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Email: Mike Bennett

illoman@att.net

東宝

35

カラー作品

北極・南海
そして日本
怒り狂う世紀の
三大怪獣！すごい
息づまる驚異の大決闘！



KINGKONG ESCAPES

キングコング の攻撃

原作脚本
監督

製作

撮影

音楽

映像

田円多喜四郎

谷英二

中友幸

映像

天沢伊
木
都
天
美
世
雄
三
枝
明

MYSTERIOUS TRAVELER



A VISIT TO
DINOSAUR LAND

A VISIT TO **DINOSAUR LAND**

by Frederick C. Wiebel, Jr

Nestled in the Valley of the Shenandoah, in the shadows of the Virginia Mountains lies a small Jurassic park called Dinosaur Land, where time seems to have been frozen for millions of years, or at least since 1963. What appears through the mist to be merely a souvenir stand theme park is much more than that; it is the final rest stop of over fifty life-sized Giant Monster action figures.



Standing at the crossroads of pre-history and The Stonewall Jackson Memorial Highway (US 522), US 340, and US 277, and just seventy miles from Washington DC, is a horrific battleground where beasts still fight for the survival of the fittest. Towering over the intersection, oblivious to the traffic, a Brontosaurus and a Tyrannosaurus Rex, challenge weary travelers to enter the clutches of their Mesozoic twilight zone.

After a pecuniary passage through Gift Shop Caverns, attacked on all sides by hoards of Americanasars, Elvis Black Velvettes, T. Shirtisites, Fentonian Glassers, slithering Minnetonka Moccasins, and Madein Chinasars, one passes into the final financial depleting chamber, which contains an incredible array of dinosaur products, before entering the gates of Dinosaur Land, the Fantasy Island of a lost world.

As you sneak past the giant 60-foot shark guarding Dinosaur Land's gates, you'll behold the grasping tentacles of the largest octopus you've ever seen before passing beneath the wings of the Pterodactyl arch that is the beginning of your exploration among the ancient pines where the Monsters lurk.



This close encounter of the dinosaur kind is a grand and glorious march through euphoria to a dream come true. The realization of just how big these Megalithic Monsters were comes from the physical ability to touch them, stand beside them, photograph them, and walk through their legs without the fear of being stomped on, eaten alive, or suffering a horrible death. It's an experience never to be forgotten by the child that still dwells in the caves of our mind.

Alphabetically speaking, you'll have the opportunity to cast your eyes upon life-sized replicas of awe-full Mesozoic monsters captured in fiberglass, wire, concrete, and paint.



Allosaurus, Ankylosaurus, Apatosaurus, Brachiosaurus, Coelphysis, Corythosaurus, Diatryma, Dilophosaurus, Dimetrodon, Giganotosauris, Ground Sloth, Iguanodon, King Cobra, Wooly Mammoth, Megalosaurus, Giant Octopus, Giant Shark, Oviraptor, Pachycephalssauris, Plateosaurus, Polacanthus, Giant Praying Mantis, Protoceratops, Sabre Tooth Tiger, Saltoposuchus, Struthiomimus, Stegosaurus, Styrcosaurus, Titanosaurus, Trachodon, Triceratops, Tyrannosaurus, Velociraptor and even a Yaleasaurus or two. »

There's plenty of action aboard this ship of titanic size. You can crawl through the pearly gates of the Giant Shark. See a Giganotosauris snatch a Petronodon out of the sky. Witness an Allosaurus chomp upon the lengthy neck bones of a bleeding Brachiosaurus, throwing it off balance. Watch a Tyrannosaurus Rex satisfying its insatiable hunger by feeding upon another wounded Brachiosaurus, which seems to be the favorite meal ticket for the meat-eater squad.

You can even put your head between the jaws of a Velociraptor for the perfect picture without getting your hair mussed. Of course, you can always set up your own scenario of dinosaur mayhem or love feast by posing for photos along side your favorite contenders. The Monsters are that approachably hands-on but watch out, climbing them can be treacherous and lead to broken limbs, scarred egos, or swift expulsion. The owners are not libel for any of your false steps along this parade of pachydermal philandering.



Though dominated by the big guys, the diminutive dynamos, like the Styrcosaurus get to horn in on the battle royal by ramming their pointy dispositions into the bellies of the other beasts. These small dynamos patrol the grounds ready to gobble up the chump chunks and cut-out the small and infirm from the herd of mankind.



Lording over this entire dinosaurian domain is the one and only twenty-foot high King Kong, who extends his hand in a joyful offer for you to sit in it. Dare to be Anne Darrow long enough for a snapshot without fear of heights...





You don't have to take a long and exhausting trek to Skull Island, be captured by savages and offered up to rapacious sacrificial gods. No sweating through humid, insect infested jungles, diving off cliffs into the tepid rapids below, or even walking through the dangerous streets of New York City. You can just mosey on up to Kong and look pretty. He likes to have his picture taken now.

After you've had more fun than a barrel of overgrown monkeys, and skipped past one final smiling raptor, you come to the "Exit This Way" sign, which leads, you guessed it, to the camouflaged gift shop. The sign should read: "Those Who Don't Want To Buy Anything, Leave All Hope Behind," because you're primed beyond belief to take a couple of dinosaurs home to play with. And if you've got kids along, forget it. There's no other way out. Give in and give out, it's all part of the plan. You wondered why the entrance fee was only \$5, well, now you know. This is where the real killing takes place and you're the Cash Registerasaurus' next meal. There are dinosaurs galore in all shapes, sizes, price ranges, and styles finely painted to glow in the dark, from the scientific to the silly. You can bring them back alive and other animals, too. You don't want to carry one out? You can wear them out with hats, shades, t-shirts, belts, sneakers, noses, and you-name-it species of dinosaur things you never, ever thought of. Hungry? You can take 'em out in your mouth and stomach with dinosaur animal crackers, candy, and dinosaur egg bubble gum for long-lasting chewing satisfaction.

There are lots of different-sized Godzillas to be purchased, but disappointingly, NO KING KONGS!!

"What?" I asked the innocent looking young lady behind the counter, "Plenty of Godzillas, but not one King Kong?"

"Well, we've looked and looked but there's none on the market at this time," she sheepishly responded. I think she was pulling the wool over my eyes, waiting to pick me clean with all the other items stashed under my arms or in my grandson's grip of death.

So, now on the long voyage home we drive past the free giants on Traffic Island. It's quiet in the car as everyone is playing with their toy dinosaurs and feasting upon the memories of "A Visit to Dinosaur Land." □



Frederick C. Wiebel, Jr. is a 62-year-old artist and writer from Hagerstown, MD, who has won many awards for his drawings. Fred continues to write articles for niche publications such as FilmFax, Outre', Discoveries, and Cool and Strange Music Magazine. Wiebel has

not only designed cover artwork for jazz and blues record labels but has also produced and recorded numerous music albums.

For twenty years, Fred worked in the broadcasting business in the Washington, DC area as a producer, programmer, and on-air personality. Where he was hosting his own programs playing novelty and comedy records as "Grosso the Clown," as well as "Uncle Fred" where he had a six-hour weekly radio show, "Blue Notes," where he interviewed and recorded live concerts of traditional and contemporary Blues musicians.

Fred was the editor and publisher of "Firezine" the official magazine of The Firesign Theatre. In that capacity, he was publicist, archivist, and collector of memorabilia and ephemera. Fred developed and produced five Firesign Theatre recordings that were released by the group's own label "More Sugar," as well as writing and producing a book of original interviews with Firesign and compiling a complete discography of the group: "Backwards Into The Future: The Recorded History of The Firesign Theatre" published in 2006 by BearManor Media.

Perhaps Mr. Wiebel is best known for his work involving "Edison's Frankenstein." He helped find, restore, and facilitate the production of the first DVD release of the Frankenstein film. Fred has screened and lectured about the historic motion picture from coast to coast at various institutions, universities, and film conventions. The resulting book "Edison's Frankenstein," released on the 100th anniversary of the film in 2010 to rave reviews by critics worldwide, as one of the best-researched and entertaining books on early horror films.

Currently, Wiebel, recovering from health problems resulting from an attempted murder, has turned to poetry illustrated with his own artwork and photographs. He has recently finished his first poetry collection, "Dreams of the Forest Goddess." His latest projects are "Spirits of the Banyan", illustrated poems and "Travels with Buddy" a photographic travelogue with his two-year old grandson. ☺

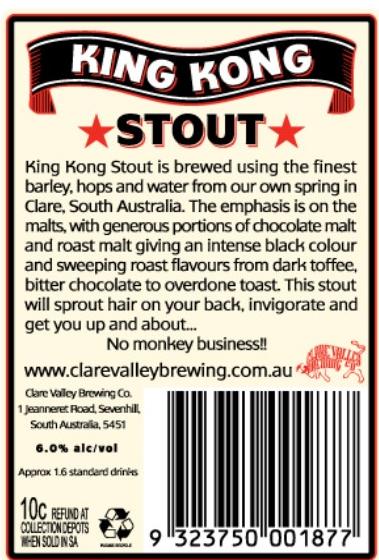


Home / Beer / King Kong Stout

KING KONG STOUT \$65



Claire Valley Brewing co.
South Australia



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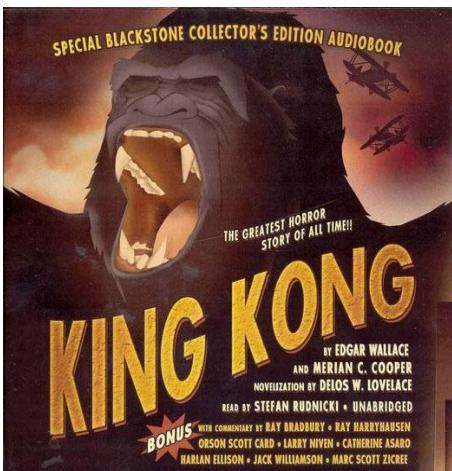
NO MONKEY BUSINESS

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KING KONG



This is the audio version of the epic ‘King Kong’ novel produced by Blackstone Audio in 2005. Note, however, that the author cited on this audio production is Edgar Wallace, but it seems to be more of an honorary authorship as it is a novelization of a movie screenplay by Delos Lovelace and Merian C. Cooper.

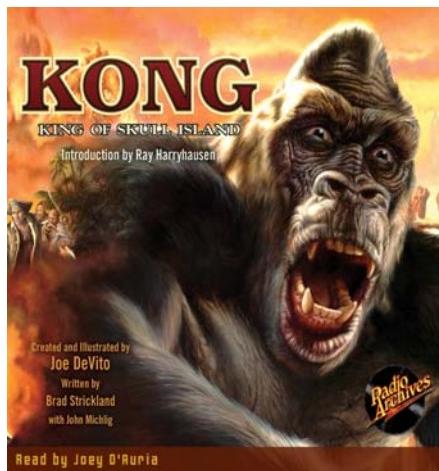
If you are a fan of the original ‘King Kong’ film from 1933 then this will be of interest to you. This is a basic reading of the original ‘King Kong’ story, which was composed from the 1932 lexicon. Fans of vintage media will appreciate this version for its pulp quality.

The aspect that sets the Blackstone production apart from others like it is the assortment of commentaries they include from notable writers and personalities commenting on the King Kong film and his legacy.

This production is narrated by **Stefan Rudnicki**. He is a celebrated narrator who has narrated more than 300 audio books and is a recipient of many AudioFile Earphones Awards, as well as a prestigious Audie Award in both 2005 and 2007. He was named one of AudioFile’s Golden Voices.

King Kong
Published by Blackstone Audio
5 ½ Hours (on CD or mp3)
Read by: Stefan Rudnicki

Available from
BlackStoneLibrary.com & Amazon.com



This is the audio version of ‘Kong: King of Skull Island’ the widely popular graphic novel written by Brad Strickland with John Michlig, illustrated by Joe DeVito, and published by DH Press in 2004.

While this story does not include the original adventure with King Kong and Carl Denham as told in the 1932 novel and subsequent film of 1933, it postulates on the history of Kong prior to his discovery by Denham, as well as a continuing after Kong’s death, vis-à-vis the whereabouts and adventures of Denham after he mysteriously disappeared.

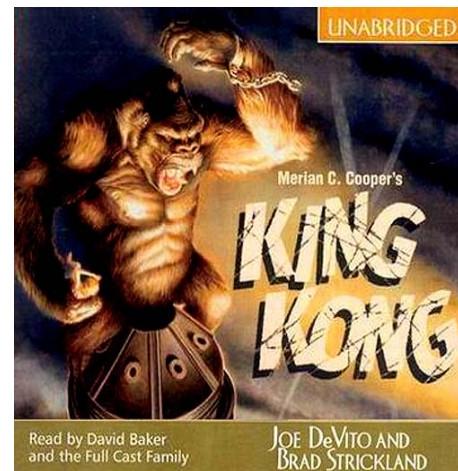
‘Kong: King of Skull Island’ does not recognize or include Kiko as Kong’s offspring, which is a shame since the ‘Son of Kong’ could have also used a reboot.

This production is read by none other than Joey D’Auria, a popular voice actor and narrator, whom many of you may remember as Bozo The Clown on the Chicago Network WGN from 1983 – 2001. But, don’t let that deter you, he is very good.

The music is composed and conducted by the excellent Nick DeGregorio, who was also the conductor for the Nelson Riddle Orchestra.

Kong; King of Skull Island
Published by Radio Archives
9 Hours (on CD or mp3)
Read by: Joey D’Auria

Available from
RadioArchives.com & Amazon.com



This is the audio version of the epic ‘King Kong’ novel by Brad Strickland and Joe DeVito, the same team that wrote and illustrated ‘Kong: the King of Skull Island’, published by St. Martin’s Press, 2005.

It is not quite the Edgar Wallace treatment nor is it a reprint of the Delos W. Lovelace / Merian C. Cooper version or even a new telling of ‘King Kong.’ It is a little bit of all three. It uses the Lovelace and Cooper version—albeit the science involved is updated and the language modernized for the 21st century. It then infuses some additional material from the Edgar Wallace treatment and finally a bit of creative stitching by Strickland that ties this story into the ‘Kong: King of Skull Island’ microcosm.

This is an interesting audio production that is not quite a radio play and not quite a straight narration. However, it is expertly handled and parts integrate smoothly with each other.

David Baker is the **Narrator**
Richard McKee as **Captain Englehorn**
Bill Molesky as **Carl Denham**
Lauren Synder as **Ann Darrow**
Daniel Bostick as **Jack Driscoll**
Brian Pringle as **Weston**
Directed by: Bruce Coville

King Kong
Published by Full Cast Audio
6 ½ Hours (on CD or mp3)

Available from
FullCastAudio.com & Amazon.com



KONG

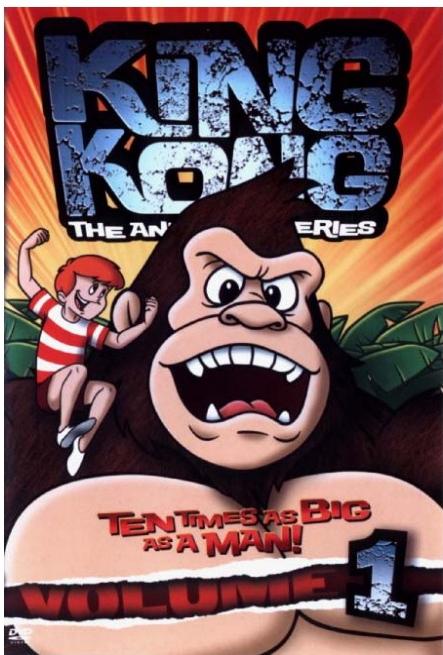
KING OF SKULL ISLAND

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A film written and directed by ROGELIO A. LOBATO starring GUILLERMINA QUIROGA, GEORGE PEREZ, JORDI CABALLERO, JACK RUBIO, DIANNA MIRANDA, YELBA OSORIO, ALLEN WALLS, MARIO LARRAZA
Produced by ROGELIO A. LOBATO, JACK RUBIO, ART CHUABALÁ, TIM TOWERY Director of Photography IRY GOONOFF Production Designer MONA HAMILTON Casting Director MINA VASQUEZ
Editor of ART CHUABALÁ Music Score ALBERT GINOVART and LORENÇ CABALLERO Choreographer GUILLERMINA QUIROGA Associate Producers MINA VASQUEZ, JORDI CABALLERO

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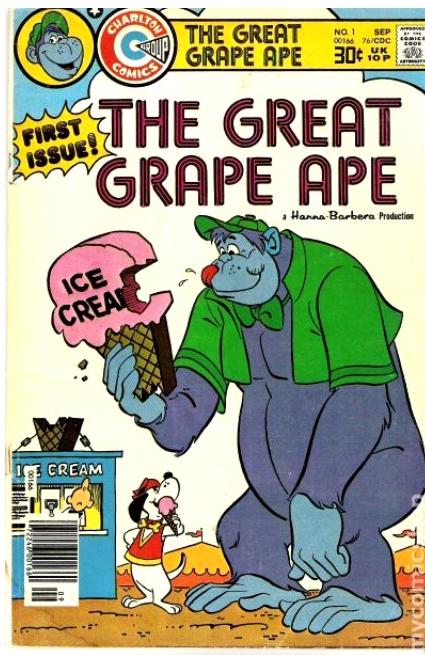
If you bring up the topic of King Kong and animation a certain age group will fondly recall this cartoon.

The team of Rankin and Bass, in conjunction with Toei and Videocraft, created a show that conveyed a more personable and humanized Kong who befriends a young boy. They go on dangerous adventures together in order to foil the plans of Dr. Who!

The primary characters were King Kong, Bobby Bond, Mechani-Kong, and Dr. Who. Also included was Captain Elgenhorn to reference the original movie. This Mecha-Kong character would appear in *King Kong Escapes* and influence the later British created character Mytek, who was actually a combination of both King Kong and Mechani-Kong from the King Kong Show.

This chrome-domed version of Dr. Who is in no way related to the widely popular Dr. Who that was off having his own adventures in time and space since 1963! So, I speculate that Rankin and Bass named their villain Dr. Who in order to falsely entice the British market. When King Kong went off the air the real Dr. Who would go on for another 40 years.

Series available on Amazon.com



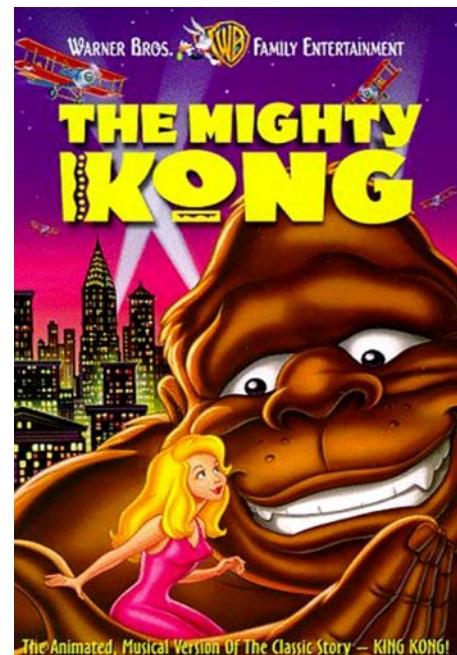
Now, I would have the very fondest memories of the Great Grape Ape Show if it wasn't so damn long ago. But something got stuck in my brain because well into my 30s I found myself uttering the phrase '*grape ape, grape ape*' and '*Beegley Beagley*' on the oddest occasions.

The Great Grape Ape Show—filling the void left by The King Kong Show—hit the airwave in 1975. Featuring a 40-foot purple gorilla called Grape Ape, along with his friend and manager “Beegley Beagle. The two found themselves entangled in silly predicaments while traveling around in their little yellow van with Grape Ape perched on top.

The show lasted only one season then was in syndication over the next two years. It was a show full of sight gags, puns, and silly circumstances relating to Grape Ape’s size.

Although Grape Ape was a bit dim and Beegley Beagley a bit slick, it was a fun show especially for the kiddies. And, like many short-lived Hanna-Barbara characters, Grape Ape and Beegley Beagley made cameo appearances on shows such as the Laff-A-Lympics.

Episodes available for free streaming at Funniermoments.com



First off, viewing The Mighty Kong as an adult is like a child eating caviar; it should not happen. This mutated adventure was made for kids and that carries its own negative implications.

Created in 1998, '*The Mighty Kong*' was a cartoon musical made in the wake of '*The Little Mermaid*'s' success ten years earlier and actually featured **Jodi Benson**—the voice of the little mermaid—as Ann Darrow! Also featured were the voice stylings of **Dudley Moore** in the role of Carl Denham.

I would not be surprised to learn that the creators blew their budget on the songs and did the best they could with the rest.

The production suffers from plot digressions, stereotypes, and poor characterization. It's a mess! However, the Kong in the show is much better than the dopey looking Kong on the cover.

On a positive note, as improbable as it might sound, Kong survives the fall from the Empire State building. It might be blasphemy, but that's the only aspect of this cartoon that I like!

Available on Amazon.com

King Kong

banglar



lpmnlpn, danny sedak, ishamol thaman, afzal isharif and kazi hayat.

Trucker's terrifying encounter with Lake Michigan monster

MILWAUKEE ICE MONSTER attacks lonely trucker!

The Milwaukee Ice Monster

By Mark Taneyhill / AOMR World Wide News

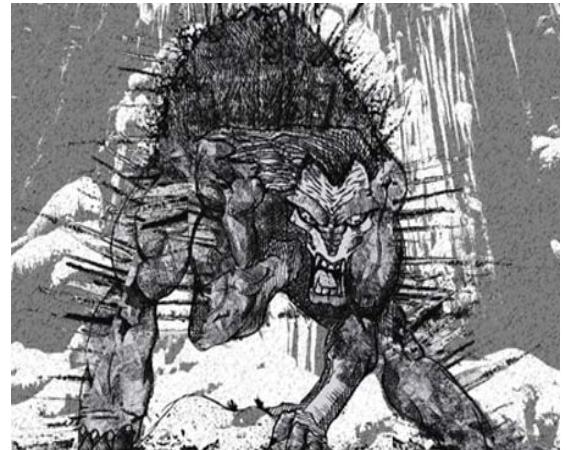


"Folks around here don't like to talk about it too much, but I'll tell you what happened to me if you have a minute. I had just dropped my load of medical waste in Nashville. The dispatcher screwed something up again so I was hauling sailboat fuel trying to get back to Oshkosh to catch another trailer. I guess all these kinds of stories start with, "It was a dark and stormy night." But what I really remember was how cold it was. It had to be minus ten-degrees, and that's not figuring in the wind chill. It was early January in the middle of the night. Snow left over from the previous week's storm was blowing across the road from the snowdrifts on the shoulder and from the tops of passing tractor trailers. I thought about stopping at Love's for a hot shower and a couple hours rest, but somehow it was easier to just keep going. Plus, it was so darn cold; I didn't want to get out of the cab. You can't really see the lake from I-94, but once you hit Chicago you know it's out there on your right.

I was pushing through the last three hours listening to a talk radio station for the company when I saw something off to my right. At first, it looked like mist or water spraying out of a fountain. It's normally pretty foggy out there in the direction of the lake, so you can't see too good even in the best conditions. But, that mist started striking the ground like shards of glass. Through the dark, I could hear the windows of store fronts and homes breaking as that mist approached the highway. It was like an advancing army. I thought what you are probably thinking. A storm. Then I saw what was coming behind that mist. Storms don't have legs. Storms don't have claws. Storms don't have teeth.

The beast was big as a glacier or at least as big as glaciers used to be. It stomped through the distance snapping power lines like uncooked angel hair pasta. The tops of the trees became heavy with ice until they toppled over pulling up their roots. I tried to slow down to get a better look because I couldn't believe what I was seeing. Before I knew it, the highway was a skating rink. I still kick myself for putting on the brakes, but I'm not sure whether it would have made a difference. Do you know the feeling or can you imagine no longer being in control of your vehicle? That awful feeling when you're sliding with no way to stop and no idea where you'll end up. Just imagine that while sitting on top of 60,000 pounds. Yeah. I saw the ice monster in the side view mirror. It was on the highway behind me. I felt a chill blow right through my cab like I was standing outside in the winter night. Then the trailer started to swing and I frantically hit the electromagnetic trailer brakes to prevent it from jackknifing.

I lost sight of the beast. The rig skidded to a stop beneath a highway overpass and I don't know how but the trailer was still behind me. For a moment, everything was quiet. Then I saw the monster's face in front of my windshield. I held my breath. I'm not sure why because I didn't see ears on the beast, but its eyes were deep and blue like the neon sign on 54th Street that flashes "Jesus Saves". The beast showed its teeth. They looked like stalactites and stalagmites in a limestone cave. I'm not ashamed to tell you, friend, that I exhaled the last bit of warmth out of my chest and clenched my cheeks. I thought about my kids that I didn't see enough, and I remembered back to the time when Sallie used to love me. I swear as I'm standing here that the ice monster smirked and then it was gone. Where it came from or where it went I don't know. But what I can tell you is if you find yourself heading up to Milwaukee on a cold January night, keep one eye on the road and one eye toward the lake, and whatever you do keep your defrosters on." Ω



Artist's conception of the terrible ice creature that taunted truck driver in the Lake Michigan area.

Mark Taneyhill is a trial lawyer living in Wilmington, Delaware. He enjoys attending local poetry readings and has been sharing his poetry for sixteen years. His poem, 'On the Night the Father went to an Irish Wake' will be published in the March 2014 edition of "The Milo Review."

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KING KONG RETURNS!

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Diagram for
Toho films'
MechaKong



Diagram for the 1976
King Kong remake

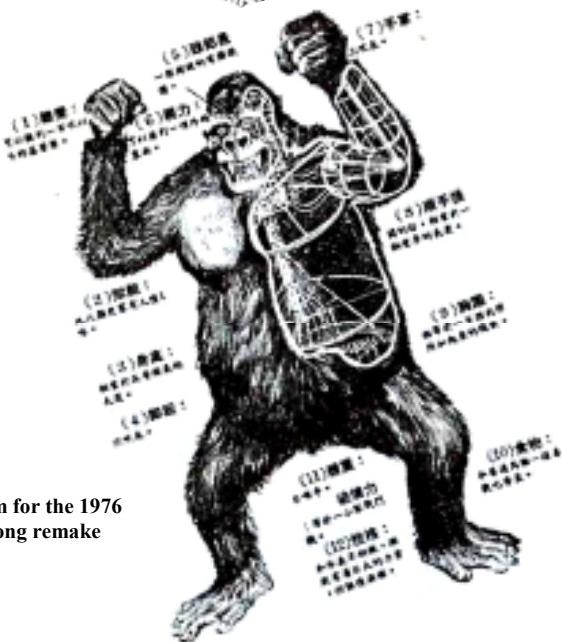
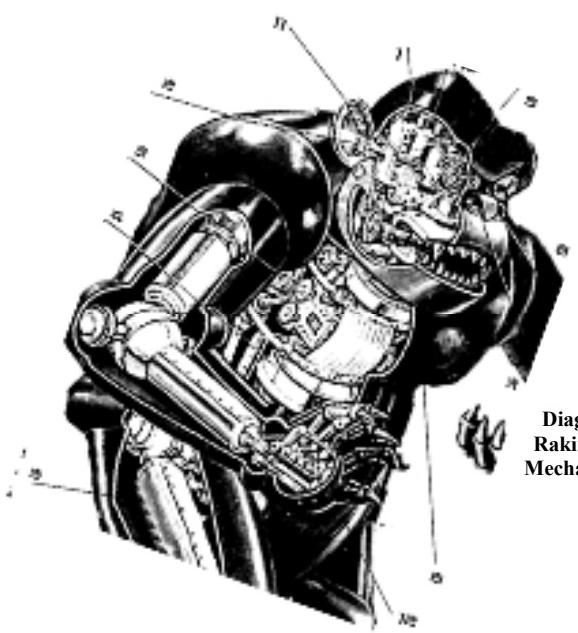


Diagram for
Rakin & Bass'
Mecha-Kong



The Empire State Building: A Profile

Most giant monster fans know this iconic building from the original 1933 King Kong film. The building was for a long time one of the most popular modern icons in art and literature second only to the Statue of Liberty..

When the Empire State Building opened its doors in May of 1931, it was a masterstroke of art deco design. It was uncontested the tallest building in the world despite stiff competition from the Chrysler Building and the 40 Wall Street Building, which were all under construction around the same time.

The Empire State Building stands 1,472 feet tall from the first of its 102 floors to the tip of its spire. The Readers' Digest called it 'Unbelievable!' with its seventy-four elevators, and 6,500 windows. Like Kong, the Empire State Building was instantly considered one of the seven wonders of the modern world.

At the time it was a sight to behold and its observation deck was its most popular feature. There are two observation decks the first is on the eighty-sixth floor. The second observation deck is on the 102nd floor where millions of visitors, from immigrants to monarchs, view the city every year.

Radio icon Arch Oboler commemorated this aspect of the Empire State Building in his strange radio drama '*The Word*' where fearful newly weds visit the observation deck full of worry for a world at war and in a mysterious twist become its only residents.

One of the deciding factors that suggested the use of the Empire State Building for the King Kong film was the fact that most of the floors were vacant due to its unfavorable location for commuters and that soon after the building's opening the Great Depression swept across the country. Its new fame might boost interest.

In 1932, not long after master con artist Arthur Furguson was released from prison he sold the Empire State Building, among other national monuments, to a gullible magnate, and promptly retired to Los Angeles in luxury!

Kong might have been the Empire State Building's first tragedy, but it was not its last. Several people have fallen to their deaths from various floors. A few actually survived by being blown back to safety by the strong winds gusting around the upper floors.

The Empire State Building would retain its stature as the tallest building in the world until 1970 when the World Trade Centers would usurp the title. When Kong returned to New York City in 1976, it would be on the World Trade Centers that he would fight for his life. □



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